

— hüseyini büyük muhammes [muhammes]

The musical score is written for a piano introduction and six vocal parts. The piano part begins with a treble clef and a key signature of one sharp (F#). The first staff of the piano part has a '16' above it and an '8' below it, indicating a 16/8 time signature. The piano part consists of six staves, each with a different clef: H1 (treble), Ma (treble), Mb (treble), Mc (treble), Md (treble), and a final staff with a bass clef. The vocal parts are labeled H1, Ma, Mb, Mc, and Md. The score is written in a single system with a key signature of one sharp (F#) and a 16/8 time signature.

2) \*Abi Ufkı 121v-22r/42-3. 1 =  $\frac{1}{2}$ . The title is clearly indicated as *büyük muhammes*, quite separately from the definition of the rhythmic cycle as *muhammes*. The composer is not named.

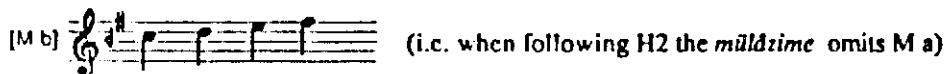
H1 1: 2-6 *cBd*, 9-10 *A G* ( $\frac{1}{2}$ ), 13-14 *e d* ( $\frac{1}{2}$ ), 2: 1-2 *g f#* ( $\frac{1}{2}$ ), 3 *f#*, 10 *e*, 11 *f#*, 3: 5-6 *cd cBd*, 7-8 *BdA G*, 11-12 *c Bd* ( $\frac{1}{2}$ ). There is a double bar after 2, but possibly no repeat sign, so that the repeat after 4 may apply only to 3 and 4. 4: 9-16: *seconda volta* as above, *prima volta*: *A Bd c d e f# g a*.

M a 1: 15-16 *G*, 2: 8 *BdA*, 9-10 *B& de*, 11-12 *d cBd*, 15-16 *prima volta*: *d*, *seconda volta*: *A*. M a is considered part of H1, not of M, which begins therefore with M b.

M b 2: 8 *BdA*, 9-10 *B& de*, 11-12 *dc cBd*, 14-16 *prima volta*: *Bd c d*.

M c and M d are omitted (but see below).

The continuation of the musical score shows three vocal parts: Ma, Mb, and Md. Each part is written on a single staff with a treble clef and a key signature of one sharp (F#). The Ma part begins with a double bar line, followed by a repeat sign. The Mb and Md parts also begin with a double bar line, followed by a repeat sign. The score is written in a single system with a key signature of one sharp (F#) and a 16/8 time signature.



1) H2 b ends with the sign 1 followed by the first four notes of M b. The evidence of the 'Ali Ufki version, in which M a forms part of H1, suggests that here this sign is not simply another way of indicating the point at which earlier material (M b) is introduced to complete H2 b (after which M would be repeated in full), but rather marks the end of H2 and the beginning of the repeat of M, that is, in a shortened form, omitting M a. According to this interpretation the formal difference between the two versions would consist of the *mıldzime* retaining its original form after H2, but being expanded after H3 to include the original final section of H1.



M f 1: 14 *f#*, 4: 11-16 *prima volta: c d e f# g a*.

H2 a 3: 1 *a*, 4: 3 *f#e*.

H2 b 1: 5-8 *e*, 9-12 *d*, 13-16 *c*, 2: 1-4 *d*, 5-6 *e*.



2) H3 a 1: 2: 1-2 *A c#* (), 6 *d*, 9-10 *f# g#* (), 14 *g#*.



H3 c 1: 1-10: 2: 9-12 *seconda volta: c# B# A G#*, 10-16

*prima volta: B# c# d e f# g a*.

After H3 the indication for the repeat of M is followed by further notation corresponding to M c and M d, the previous omission of which appears to be inadvertent rather than deliberate.

M c 1: 13-16 *e f(?) e d*, 2: 1 *c*, 3-4 *dc d*, 14-16 *B# c d*.

